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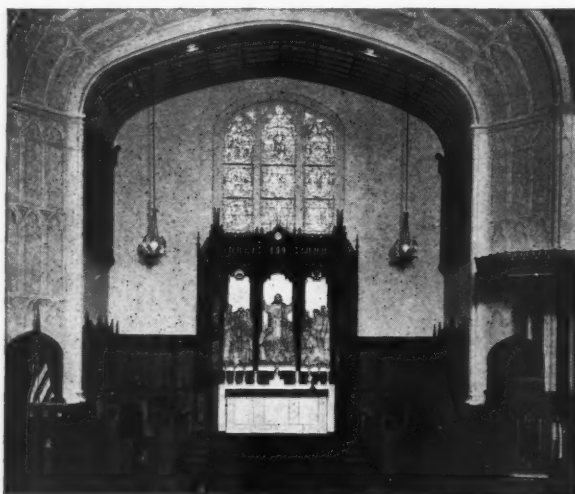
*"...It came from
the soul of the organ,
and entered into mine..."*

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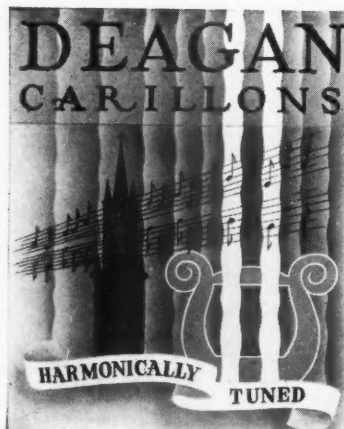
The Foundry Methodist Church, Washington, D. C., where Prime Minister Churchill and President Roosevelt attended during the former's visit to America. The church was further honored by the recent attendance of Madame Chiang Kai-shek. Its Pastor, Rev. Frederick Brown Harris, D. D., is also U. S. Senate Chaplain. Möller are proud to have an installation in this renowned church.

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The fifteenth, being a high unison rank, is capable of two general treatments. If the tone is to blend into the ensemble, principals or slightly stringy voices are best. If the voice is to stand apart for its color possibilities, a clear flute is used. The more hybrid the tone the more will it blend into the mass.

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REPERTOIRE AND REVIEWS

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General Service Music

*A—Bach, ar.H. Whitford: "*Now winter fades from sight*," F, 3p. e. (J. Fischer & Bro., 15¢). Text, N. Buckingham. A chorale of true Bach loveliness, sung unaccompanied, with piano interludes between the sentences. Has church flavor, not concert, but the text is between church and secular, so that liberal services can use it with good effect and it is here recommended heartily for all such.

A—Seth BINGHAM: "*Magnificat and Nunc Dimittis*," C, 15p. o. me. (Gray, 20¢). Organ accompaniment, think of that! We'll never have decent church music until we do get just that—an organ accompaniment. Writing a piano accompaniment and then calling it organ won't do. A forceful, effective setting, the music doing what the text demands, and sometimes not trying to get it over in too big a hurry. Handling of voices and organ is well worth a bit of study by those who can't let go after they've started something. A fine setting for fine choirs and fine services.

AS—Norman COKE-JEPHCOTT: "*When the day of Pentecost was fully come*," 8p. o. md. (Galaxy, 15¢). Text from Acts. A splendid anthem from every viewpoint, with a real organ accompaniment, and music that is always interesting and appealing. Dynamic and strong in spots, contrasted with smooth lyric passages, the whole thing making as fine a setting of the Pentecost story as could be wanted. Recommended for every good chorus.

AL—Donald J. LARSON: "*Christ was crucified*," Dm, 8p. cq. u. me. (J. Fischer & Bro., 16¢). Bible text, suitable especially for Holy Week and any special service on the life of Christ—"He was crucified for our transgressions and bruised for our iniquities." A forceful and appealing setting of the text, much of it quite simple, but the whole designed to bring home the message with telling effect. For the Good Friday service it would be ideal. By all means get it.

A4+S—Douglas MOORE: "*Prayer for the United Nations*," A, 15p. b. md. (Gray, 20¢). Text by S.V. Benet. One of the current bits of hard writing, notes going where the Writer wants them to go whether they make music or discord, with what seems to be an effort to avoid beauty and appeal. Pretty much like the hard taskmasters of dictator countries using force just because they want to. However it does look imposing on paper.

AM—Dr. T. Tertius NOBLE: "*The Soul Triumphant*," Bf, 14p. b. me. (Gray, 18¢). Text by Heber and O.W. Holmes, a song in time of war. A festival song with a long introduction, all in brilliant martial mood, with the accompaniment playing such an important part that it should have been scored for organ. The baritone solo in the middle of the anthem is of good length, and good quality too. The piece was written for Frederick C. Mayer's superb choir of men in West Point Military Academy and it fits them perfectly. We're inclined to predict that anyone hearing Mr. Mayer do it in Cadet Chapel will never forget it.

A—R. S. STOUGHTON: "*Behold God is my Salvation*," Bf, 8p. s. me. (Birchard, 16¢). Isaiah text. A praise anthem with about everything the average choir & congregation want. Not apologetic music, but forceful and strong.

*A—*AM—Swiss, ar.H.D. McKinney: "*A Chorale for Our Country*," D, 9p. me. (J. Fischer & Bro., 16¢ and 15¢). Text by Arranger, a prayer to God for "our native land," and a text that well deserves singing in every church in America with nothing thoughtless in it anywhere. And the music is unusual too. For introduction and interlude we have a well-known Bach bit—the theme from his "We all believe in one God"—though otherwise the accompaniment drops Bach and minds the business of helping the choir without drowning it. The vocal part of it is "arranged from a Swiss psalm"

and has a familiar ring to it, which helps rather than hinders, for it's good music. Altogether this is something unusually worthy for every church; as noted, issued also for men's voices.

A6—W. R. WAGHORNE: "*Lord is in His holy temple*," G, 2p. e. (Birchard, 6¢). The usual opening sentence, set for adult chorus and junior choir singing mostly in unison with two-part only for the final amen. An appealingly beautiful setting for any choir.

A—Robert W. WILKES: "*I will give glory to Thee*," Bf, 7p. e. (Summy, 15¢). Biblical text. Melodic, rhythmic, praiseful, convincing, the kind of an anthem every volunteer choir likes to do and can do well. The Composer was so busy making music for the text that he forgot all about himself; consequently he made no attempt to impress anybody by injecting ugliness anywhere. An opening anthem to tone up any service and give it a good start.

A—Dr. R. Huntington WOODMAN: "*God bless our sons today*," G, 5p. a. u. e. (Galaxy, 15¢). Text by W.S. Archibald, a plea to God for the safety of our men in the armed forces of sea, air, and land. Simple but good music in march rhythm that seems to suggest use as a processional, the solo passage then being done in unison. Used as both the processional and the recessional for any special service having to do with the war it would be grand.

Organ Music

Robert Leech BEDELL: *Improvisation Lucis Creator Optime*, Af, 5p. md. (Schubert, 75¢). While this is not the best thing published by Dr. Bedell it is real music, thoroughly improvisational in character, and persistently interesting. Sort of a rhapsody, free, fanciful, meditative. The poetic muse is still the most reliable creator of music, and it always will be. This composer should do great things for American music if given his chance; the publishers are doing splendidly; the organ profession must do the rest by buying and playing.

Richard Keys BIGGS: *Rhapsody*, Bf, 6p. me. Reproduced by the Composer direct from manuscript, anthem-size, and while therefore not proper for review here, yet so worthy as practical music that it cannot be ignored. It's a combination of the methods or results of Wagner and Reubke, the kind of music that is meditative, harmonic, music that comes because a composer has feelings to express rather than because he wants to attain immortality. The copy is not always easy to read, but the musical message is so insistent that the intention can easily be guessed. Why is not such music published? Are we as a profession growing so technical that the spirit of music no longer appeals? On a large organ with an abundance of richness it would be a gripping musical experience.

*Jean Hure, ar.H.B. Gaul: *Lent et Calme*, F, 4p. (J. Fischer & Bro., 50¢). Taken from an "air for cello & piano." A classic bit of melody, simple, reserved, sedate, over a simple accompaniment, the harmony not remaining too simple. Curiously, Dr. Gaul takes the melody out of cello range and puts it up in the higher octaves.

August MAEKELBERGHE: *Triptych*, 18p. md. (Gray, \$1.25). Three movements: *Dawn Again*, *An Improvisation*

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on *Puer Natus Est*; *Softly Along the Road of Evening in a Twilight Dim With Rose*; *Twixt Darkness and Light, an Improvisation on Ton-y-Botel*. All of which beats the famous Dr. Gaul for the maximum of title. *Dawn Again*, G, 6p. e. Because there is (as yet) no law against a composer's being poetic, this, I think, makes lovely music, quiet, charming, appealing; it's not provokingly original (thank heaven). But then maybe for this day and age it is; maybe it is original to try to be beautiful instead of merely horrible. Consecutive thirds, like consecutive fifths, are dangerous; the former because they're too simple, the latter because they are too ugly. But as a matter of fact they're not ugly here; they make music, appealing music, but different, flavorful, commanding. *Road of Evening* (there's a new law requiring publishers to use 10% less paper; this full title will never again get into T.A.O.—not that much space left any more) E, 4p. e. And there seems to be no law against a pretty melody either; isn't that nice? To save his face, and impress the Dr. Pedal-thumpers who abound in our profession, the Composer has given *Road of Evening* a double pedal-part here & there; but since only our very largest and richest organs have Pedals adequate for such effects, forget the top notes and the piece won't be spoiled. Nothing could be much worse than a booming pedal-note in that upper region. Musically? I think it's grand, really lovely music, the kind to soothe troubled nerves. Again, the Composer braves the lions in their dens by resorting to ultra-obvious devices; but he does have something musical to say and he says it beautifully. *Twixt Darkness and Light*, Gm, 8p. md. Now I suspect this *Triptych* was submitted for the famous Gray Contemporary Series and was almost accepted, but at the last minute Mr. Strickland discovered that the darned thing was beautiful in spots. So Gray went back to the good old days and published it without heralding it at all, just another piece of appealing music. And if you don't make this third music beautiful and interesting in its own way, to any honest person who likes music (whether or not he knows anything about it) you're not as good an organist as you ought to be. It's not overly long, has originality of its own, is not difficult to learn,

sounds impressive, and has everything to recommend it. One honest *Triptych* like this is worth two dozen Contemporaries. Better take your hat off to Mr. Maekelberghe.—T.S.B.

Richard PURVIS: *Idyl*, E, 4p. me. (Ditson, 40¢). "Here's a 'tuneful little earful'," unsedately writes the Composer from his barracks at Fort Myer; "while it's no great shakes musically, I think it is tuneful enough to appeal to the average listener." Think of that! A composer having the hearer in mind. It's a wonderful age. It's a classic-sounding melody, of lyric qualities and plenty of imagination, over a good but not commonplace accompaniment, with a contrast section in grand-choeur style. Mr. Purvis has heard about Dr. Strickland but isn't doing too much about it. The music is better than Corporal Purvis realizes.

Dr. Francis W. SNOW: *Dies Irae* and *Vigili et Sancti*, 8p. me. (B.F. Wood Co., 75¢). Two chorale preludes that are exceptionally practical and worth using in all churches. The themes will be recognized in every good church. The first has the simpler and more direct treatment and is truly lovely. The second is more complicated, more vigorous, but the music never gets lost in the shuffle; you realize it is music, not an exercise. These are chorale preludes made for those who have to hear them rather than for those who like to make them. Excellent in every way.

Everett TITCOMB: *Prelude*, Am, 4p. me. A simple but not commonplace bit of severe preludial music for any average service, to introduce the service properly in spiritual meditation. *Scherzo*, Dm, 5p. me. A bit of concert music in caprice style, simple & sane but needing fine registration and a real artist to do it justice. Music like this needs its right tempo, color, and style to bring out all that's in the otherwise rather simple-looking notes put on the paper. (Both by B.F. Wood Music Co., 50¢ each).

EIGHTEEN COMPOSITIONS

Compiled by ROBERT ELMORE

Mostly original organ compositions, 78 pages. (Ditson, \$1.00). The Compiler says he selected pieces because they were practical, first, and second because "I myself thoroughly enjoy playing" them. Very good. We have Shure's *Cypress Groves*, McCollin's *Berceuse*, Voris' *Canto Calmata*, Candlyn's *In Dulci Jubilo*, Mailly's *Cantilene*, Matthews' *Christe Redemptor*, and Diggle's *Toccata Jubilant*, among the better things already well known and abundantly worth playing. Some are easy and some certainly are not. It's a good collection of practical music for the better organists.

THE LITURGICAL ORGANIST: VOL. 4

Compiled by CARLO ROSSINI

"Preludes, Interludes, Postludes" on two staves for harmonium, suitable in style for organ, 113 pages, 96 pieces. (J. Fischer & Bro., \$2.00). There are three pages of interesting prefatory materials. Composers range from Bach to Zientarski and there are 34 of them, from 1653 to 1888. It's a collection of true church music of the best style, all easy to play, most of the pieces quite short. Ring-wire binding, so the book opens flat and stays open.

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Benedictus es, Domine	N. Lindsay Norden	.18
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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

MUSIC REVIEWS

Before Composer:

A—Arrangement.
 A—Anthem (for church).
 C—Chorus (secular).
 O—Oratorio-cantata-opera form.
 M—Men's voices.
 W—Women's voices.
 J—Junior choir.
 3—Three-part, etc.
 4+—Partly 4-part plus, etc.
 Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension. N—New Year.
 C—Christmas. P—Palm Sunday.
 E—Easter. S—Special.
 G—Good Friday T—Thanksgiving.
 L—Lent.

After Title:

c.g.cq.qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.h.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated)

o.u.—Organ accompaniment, or unaccompanied.

e.d.m.v.—Easy, difficult, moderately, very.

3p.—3 pages, etc.

3p.—3-part writing, etc.

Af.Bm.Cs.—A-flat, B-minor, C-sharp.

INDEX OF ORGANS

a—Article.
 b—Building photo.
 c—Console photo.
 d—Digest or detail of stoplist.
 h—History of old organ.
 m—Mechanism, pipework, or detail photo.
 p—Photo of case or auditorium.
 s—Stoplist.

INDEX OF PERSONALS

a—Article. m—Marriage.
 b—Biography. n—Nativity.
 c—Critique. o—Obituary.
 h—Honors. p—Position change.
 r—Review or detail of composition.
 s—Special series of programs.
 t—Tour of recitalist.
 *—Photograph.

PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

**Evening service or musicale.

Obvious Abbreviations:

a—Alto solo. q—Quartet.
 b—Bass solo. r—Response.
 c—Chorus. s—Soprano.
 d—Duet. t—Tenor.
 h—Harp. u—Unaccompanied.
 j—Junior choir. v—Violin.
 m—Men's voices. w—Women's voices.
 off—Offertoire.
 o—Organ. 3p.—3 pages, etc.
 p—Piano. 3p.—3-part, etc.
 Hyphenating denotes duets, etc.

Vol. 26

JUNE 1943

No. 6

EDITORIALS & ARTICLES

Wanamaker's Philadelphia Console.....	Cover-Plate	121
St. Mary the Virgin Chancel.....	Frontispiece	128
Let's Think It Over.....	Editorials	134
Bach Liked French Music.....	Dr. Paul de Launay.....	132

THE ORGAN

American-Classic Swell & Positiv.....	The Hon. Emerson Richards.....	129
Worcester Museum Organ.....	Melville Smith	135
Organs: New York, St. Mary's.....	Aeolian-Skinner	p128, acdm129

CHURCH MUSIC

Prelude to Junior Choir Work.....	Edith E. Sackett.....	131
Service Selections	Cantatas & Oratorios.....	137, 141

RECITALS & RECITALISTS

Dr. Maitland's Broadcasts.....	Worcester Recitals, Mr. Bailey.....	135
Advance Programs	Past Programs	138

NOTES & REVIEWS

American Composers: Dr. Snow.....	Repertoire & Review, 124:
Corrections	Books
Events-Forecast	Church Music
He's in the Army Now.....	Organ
New Organs	Organ Collections
Prizes & Competitions	
Summer Courses.....	122, 133, 135, 137, 138

PICTORIALLY

New York, St. Mary the Virgin.....	Aeolian-Skinner	p128, cm130
Philadelphia, Wanamaker Store.....	Wanamaker	c121
Washington, Foundry Methodist.....	Moller	p122
Bach's French Themes.....	Dr. de Launay	133

PERSONALS

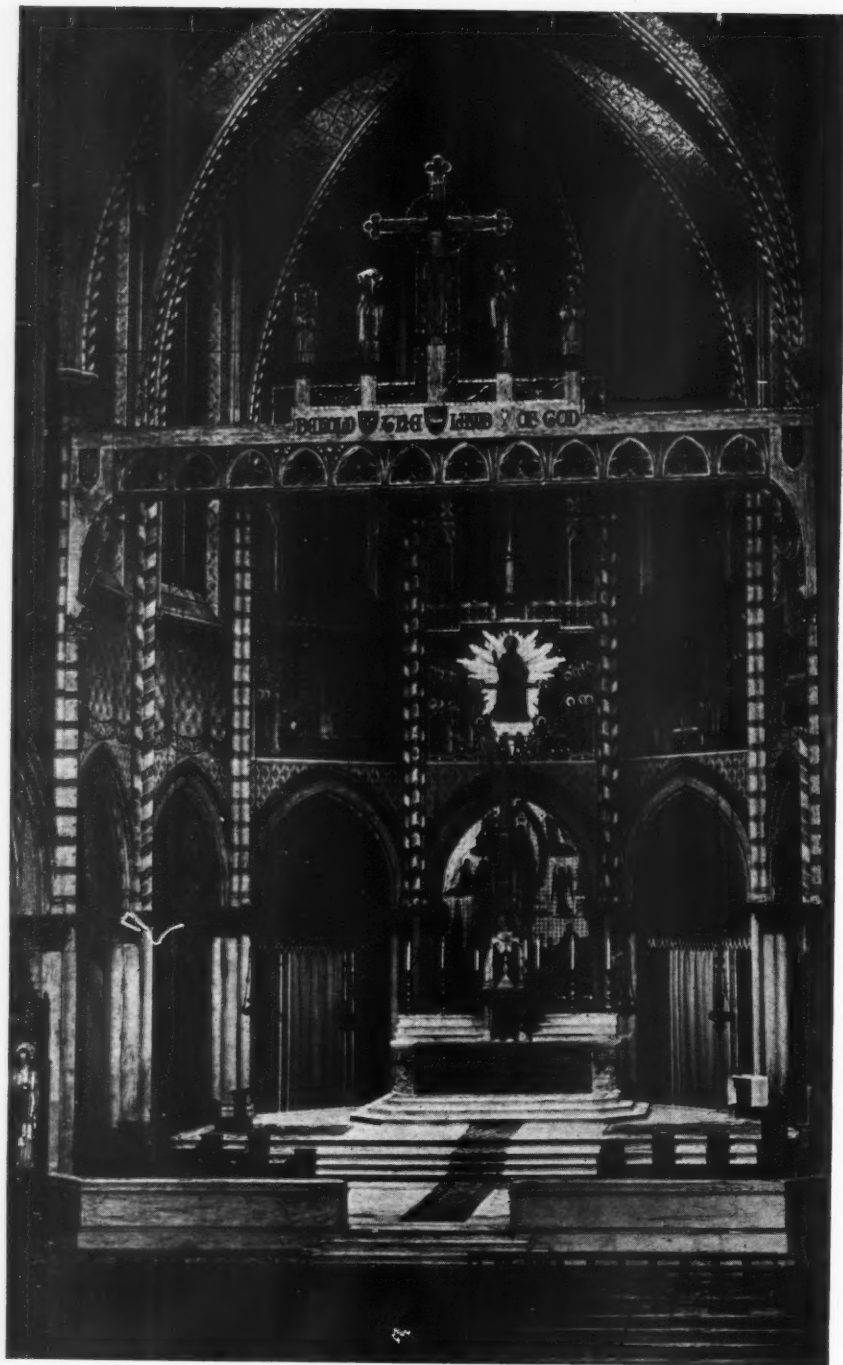
Bakken, Gloria	h139	Purvis, Richard I.	p143
Biggs, E. Power.....	133	Read, Edward M.	*140
Campbell, Clement	p137	Rodgers, John I.	p143
Doering, Eveline	h139	Schuman, William H.	h139
Elingford, Herbert F.....	p142	Simonds, Bruce	*138
Elmer, S. Lewis.....	h139	Smith, Melville	p143
Fry, Dr. Henry S.....	p137	Snow, Dr. Francis W.....	*ab142
Gannett, Kent	r135	Sowerby, Dr. Leo.....	h139
Herbert, Aubrey De Wolfe.....	o140	Stoessel, Albert	o140
LaBerge, B. E. & P. R.....	n137	Taylor, Deems	h139
Loptanikoff, Nicolai	h139	Titcomb, Louise C.	p142
Maekelberghe, August	r124	Welliver, Harry B.....	p143
Maitland, Dr. Rollo F.....	s141	White, Cliff	o140
McAmis, Hugh	139	Whiteman, Paul	p138
Nevin, Dr. Gordon Balch.....	h137	Williams, Dr. David McK.....	r137
Noble, Dr. T. Tertius.....	p139	Williamson, Dr. John Finley.....	122
Porter, Hugh	135	Yon, Pietro A.	143

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By the Hon. EMERSON RICHARDS

Aeolian-Skinner organ, Church of St. Mary the Virgin, New York

THE Swell has been changed least of all. It remains on 6" wind, 73-note compass. It is characteristic of the classic organ that each division has a dominant pitch of its own. At St. Mary's the Great is 16', Positiv 4', Swell 8'. Because the Swell Organ did not appear in the classic organ of the baroque period but is decidedly a development of the nineteenth century, the original 1933 design was an excellent example of all that a Swell Organ should be except that the reeds were too big in scale and pressure for this department. The much superior light-texture, low-pressure, open-shallot type Mr. Harrison has since developed were not then available, so that the original result was an overwhelmingly reed chorus that had to be temporarily reduced in power.

Since the Great is now so much bigger dynamically, the balance between it and the Swell has been restored by bringing the reeds back to their original power. But that has not been to the advantage of the Swell Organ as a separate entity. A good Swell should be dominated by its reed chorus of Trumpet tone, but not to the extent of annihilating the flues. The Swell should also have a subsidiary flue chorus, and general opinion leans to voices of the Geigen family.

A complete Swell usually employs a family of Geigen-Diasons of 16', 8', 4', and 2', and perhaps a small mixture as well. The 16' may depart slightly from this rule, but the 8' and 4' Geigens are deemed essential. There is always a big fifth-sounding mixture, but this is intended to top the reed chorus, not the flues. This latter chorus should not, however, be so big as to obliterate the Geigen chorus, but merely to color it. In the new type of chorus-reeds just adverted to, this result follows, and there is not only balance within the Swell but the flue domination of the Great as now designed is not disturbed. Only an additional color is added.

In the case of the St. Mary's reeds that are now in the Swell, we have what are in reality Bombardes and not Trompettes, and, having been restored to their original power, they are too big and dominating to function as true Swell reeds. It should be stated that this is only a temporary condition. The console is a four-manual with ten spare knobs for a Bombarde Organ. When that section can be added it is Mr. Harrison's present intention to replace these Swell reeds with the new variety, and use the present reeds as the chorus foundation for the Bombarde Organ, a position they will occupy with satisfaction. In justice to Messrs. Harrison and Nold, it should be stated that the results stated here were foreseen, but in a church the size of St. Mary's something had to be done to gain temporarily the necessary power.

The Author continues his discussion of one of the most important forward steps yet taken in organ design, this time dealing with the two divisions that give the greatest musical delights and variety for all practical effects in organ-playing.

It will be noted that the Swell also violates the rule of the flue ensemble. For the present at least it has lost its 8' and 4' Geigens, in favor of a twelfth and a spare knob. The reason for this is that Mr. White wanted his pair of large-scaled Gambas on the Positiv, and as new metal could not be used because of war restrictions, the Geigens were temporarily sacrificed on the altar of Nazi Kultur and came out of the melting-pot as the much-desired Gambas. Doubtless this condition will be remedied in the future.

1933 SWELL: 6":		1943 SWELL: 6":	
16	Flute Conique	16	Flute Conique
8	Principal	8	Chimney Bourdon
	Rohrfloete		Salicional
	Salicional		Voix Celeste
	Voix Celeste		Viole Sourdine
	Viole Sourdine		Voix Eolienne
	Voix Eolienne	4	Flute Courte
4	Octave		Salicet
	Fl. Triangulaire	2 2/3	Nasard
	Salicet	2	Salicetina
2	Salicetina	III	Cornet
IV	Sesquialtera		12-15-17
	12-17-19-22	V	Plein-Jeu
V	Plein-Jeu		15-19-22-26-29
	15-19-22-26-29	16	Bombarde
16	Bombarde	8	Trompette
8	Trompette		Oboe
	Oboe		Vox Humana
	Vox Humana	4	Clarion
4	Clarion		Tremulant
	Tremulant		One spare stopknob.

A Koppelfloete replaces the Triangulaire which has been cut down to form the new Nasard. This is all to the good. But the Salicet is unable to carry the burden of the 4' tone. In a Swell of the size and importance of this organ the better design, in my opinion, would be Octave Geigen 4', Koppelfloete 4', Harmonic Stopped Flute 4', and if the Swell is going to run over twenty stops, then another 4' of the Viol family.

These remarks are addressed more to advocacy of an ideal Swell design than criticism of the St. Mary Swell. It must be remembered that this division is not yet in its final form,

and during the period of transition contemplated changes have not yet been made, and we can only take the organ as we find it in 1943. When the Bombarde Organ develops so that the Swell reeds can be changed and the Geigens restored, we will have an almost ideal Swell.

Individually the voices in this division are all very good of their kind. The 16' Flute Conique is an admirable selection for the flue double. The old-fashioned Bourdon cannot long withstand the revolution. Cheapness was its only virtue. The Conique is free and harmonically well-developed. Concise to the bottom note, and with almost a solo treble, it has a marked influence on the flue ensemble, well supporting the graver tone without turning the whole division to mud when a 16' coupler is employed.

The metal 8' Bourdon a Cheminee is the regulation Rohrfloete. Hollow and clear, it is of good character, but it cannot replace either the missing Diapason or the lovely character of the old-fashioned low-pressure Stopped Flute ('Diapason'). The four Viols are all of narrow-scale, keen-string quality so beautifully developed by the Aeolian-Skinner organization. There is no scratch or harshness, just lovely warm tone that contrasts beautifully with the broader scales of those on the Positiv. The 4' Koppelfloete is excellent. Salicet 4' is a modest little thing that appears to be scared of its aristocratic neighbors. Nasard is a bit too big for a satisfactory color stop. Salicetina is a shy little flute. The 3r Cornet has been revamped from the old 4r Sesquialtera and is now a color stop par excellence. The 5r Plein-Jeu is now undergoing renovation. It seemed good until compared with the new Great mixtures; Mr. Harrison found the comparison odious. Therefore I did not hear it, but I am sure when it leaves Mr. Harrison's hands this time it will prove a suitable top for the reeds. Oboe and Vox Humana remain excellent solo voices.

The 16' Bombarde, 8' Trompette, and 4' Clarion are all about the same color and differ but little in strength. Fine voices in themselves, they are a bit too dark for an ideal Swell, as well as too powerful.

Considering the Swell as a whole, we find that its ensemble is largely that of its powerful reeds, which now form a striking contrast to the Great. As a useful division upon which to play music, its size and variety of voices make it a thing to be envied. If we have seemed to imply criticism it is because we have been holding up this important division of a very important organ as a practical objective as against the ideal. Even as it stands, St. Mary's Swell is a very imposing division. Its shortcomings will be remedied in time.

THE POSITIV

From the baroque standpoint, this division is not a Positiv. To begin with, it is under expression. A swellbox does things to baroque voicing. To a considerable degree it robs these gentle voices of their veneer of light harmonics that constitute most of their charm. Also the strings are entirely

NOTE: This intrusion will please neither the Author nor Mr. White, but it will inform the reader. Mr. White's printed stoplist for his February recitals gave the 1943 Swell a 4' Flute Courte; the Senator's article discussed a 4' Koppelfloete. When asked about it the Senator replied: "Since our readers know what a Koppelfloete is and since that is the actual formation of the stop, I use the familiar word for the completely foreign one." Hence his article discusses Koppelfloete while the stoplist says Flute Courte. Mr. White wants Flute Courte retained in the stoplist, and since it's his organ and the name was so used in his printed list, we use it here. But it's the Senator's article and his preference for familiar terms is in accord with T.A.O.'s habits. Mr. Harrison uses Trumpet for the American type of tone, Trompette for the French. T.A.O. had many articles about old German organs, few about old French; Positiv was therefore adopted. The St. Mary's division is French, Positif. Some day we must drop Positiv and use Positif instead; any approvals? or objections? These smaller details are mentioned because in this set of three articles on the St. Mary organ, Senator Richards is making his greatest contribution to the explicit delineation of the American-classic organ, which he himself first fathered more than a dozen years ago.—Ed.

foreign to a Positiv. Even the reeds are more orchestral than classic. But as an example of an almost perfect Choir Organ, it shines. If the Spitzfloete had remained and the Flute Traversiere given way to a Cor de Nuit, it would be perfect.

The 16' Salicional is a broad-scaled mild-toned string that forms a natural background for the harmonic structure. The 8' Flute Traversiere is a hybrid, part wood, part metal, that has too many changes in color, all interesting, to be readily classified. The Violes are in reality broad-scaled Dulcianas of the type I have described in a recent article. Something like them was originated by Father Willis. Mr. Harrison has brought them down to date, and I know of no effect so beautiful as these Violes in a resonant edifice—a floating, haunting, ethereal sound that throbs through every corner of the church. None of the Flute Celestes can equal it. It is like one of our Moosehead sunsets—a pale rose that fades into a lemon green.



THE BUSINESS END

of a Donald Harrison pipe as photographed by Ernest White in St. Mary's; the posing was done by a member of the Quint family.

The Gambas are a bit warmer—a broad string that only verges on the orchestral, a cool, golden bronze, to again pick a color from the rainbow. These strings contrast beautifully with the Swell strings, although there is naturally a certain redundancy. Here we find the influence of Lynnwood Farnam on Ernest White. Farnam liked to have contrasting strings on the Swell and Choir, and so does his pupil. Mr.

Harrison manifests his genius when he succeeds in making them so different.

The next five voices have been revised. The 4' Principal is still tapered, but much more open in quality than the original, although it is still not as commanding as it might be, considering that it is the key Diapason on this division. Flute d'Amour is still the same lovely but gentle tone as of yore. Nasard is a stopped pipe, intent upon color effect. Piccolo is a sprightly flute that carries its share of the harmonic progression. Octave Nasard and Tierce are on the flute side and do their duty as color ingredients.

Cymbale is undoubtedly the best of the mixtures—a miniature organ in itself and yet a color agent of thrilling emotion. With the aid of the Tremulant it becomes a solo voice of almost dramatic intensity. The Clarinet is the usual smooth orchestral voice of the Aeolian-Skinner line.

1933 POSITIV: 5":	1943 POSITIV: 5":
16 Salicional	16 Salicional
8 Geigenprincipal	8 Fl. Traversiere
Spitzfloete	Viole
Fl. Traversiere	Viole Celeste
Viole	Gambe
Viole Celeste	Gambe Celeste
4 Flute d'Amour	4 Principal
Gemshorn	Flute d'Amour
2 2/3 Nasard	2 2/3 Nasard
2 Piccolo	2 Piccolo
1 3/5 Tierce	1 3/5 Tierce
1 1/3 Larigot	1 1/3 Larigot
V Sesquialtera	IV Cymbale
12-15-17-19-22	19-22-26-29
16 *Fagotto	16 Musette
8 Trumpet	8 Cromorne
Clarinet	Clarinet
4 *Clarion	4 Chalmieu
Tremulant	Tremulant

*Planned but not built.

Now we come to the sensational achievement of the new Donald Harrison. This is the first time he has had the opportunity to place a full set of baroque reeds in one department of an organ. The 16' Musette, 8' Cromorne, and 4' Chalmieu are really something new. Just how to describe them is difficult. Abnormal in construction, their resonators being in no case of normal length, they produce a light, somewhat hollow, brilliant tone such as more nearly resembles the orchestral clarinet family. I do not mean to imply that they are alike. In color they are individual, but there is an unmistakable family resemblance. They differ as one Diapason differs from another. Therefore they not only combine with other voices to form innumerable color valuations, but unite in a reed chorus of startling orchestral fidelity.

The 16' Musette is similar to a Dulcian, with a resonator of about one-quarter normal length. The color is the darkest of the three, almost menacing in quality. The pitch-sense is very definite, but without much weight. Cromorne is almost a Viol in the bass, but verging on Trumpet color in the treble. Chalmieu has a hollow, nasal tone reminiscent of the Cor Anglais and is quite dramatic when used in solo with Tremulant. The usefulness of these newest Harrison developments is beyond question. They are at once interesting solo voices and satisfactory chorus ensembles. Likewise they readily unite with the flues and particularly with the harmonics to form still another palette of colors. As a foil to the Swell reeds they are invaluable. No wonder Mr. White, in his series of recitals opening the new organ, was able to employ such remarkable color effects.

It will be remembered that in the series of articles appearing in T.A.O. (five issues in 1941) under the joint authorship of G. Donald Harrison and myself on the structure and function of chorus reeds, it was stated that there was little room for variations in tone quality, that the reed that most



IT'S ALL FOR THIS

Only when nimble fingers meet an adequately-equipped console can the full effect of design and pipework be appreciated

nearly approached the ideal was necessarily the quality and type to be selected, and consequently if families of such Trumpets were placed on more than one manual, there was not only a wasteful redundancy but a probable undesirable predominance of reed tone. We pointed out that this applied to the chorus Trumpets, and stated that baroque chorus-reeds were an entirely different matter. The chorus Trumpets naturally remained the backbone of the reed tone, as they do in this instance, while a baroque reed-chorus makes the best secondary chorus. This negates the temptation to place reeds of the Tromba class with their opaque color upon Great or Choir. When the organ is large enough to afford a third reed-chorus, then the Bombardes such as we now find in St. Mary's provide the ideal climax to the reed ensemble.

(To be concluded)

Prelude to Junior Choir Work

By EDITH E. SACKETT

First of a contemplated series of articles on children's-choir problems

THREE outstanding values present themselves at once as to the worth of junior-choir training: first, the educational; second, the emotional—the real essence of worship; and third, the cultural as an avenue for service. "Through music a child enters into a world of beauty, expresses his inmost self, tastes the joy of creating, widens his sympathies, develops his mind, soothes and refines his spirit, and adds grace to his body."

Modern educators have come to realize that the child is not a miniature adult, but a child in the process of becoming an adult; that it takes tact and sympathy to understand the workings of the strange little mind that lives in a world the adult finds it difficult to recall. It is our task as leaders to study each child as we would a lock, unique in its mechanism, then devise the special key that will unfasten that lock and so open the door of opportunity as widely as possible for each child to develop, under expert and sympathetic guidance, his innate, individual capacities. In all of our educational program for children, the appeal must be to the emotional, imaginative side rather than to the intellectual. Since music is an expression of the emotions, the child readily responds to musical training. He and the spirit of music are one for through it he finds an avenue of release for his emotions; whatever the mood, he can laugh, cry, dance or sing with the muse.

The joy which a little child gets in reproducing melodies is like no other experience in life. It is purely a personal act, for the music lends itself to the child's personality and individuality as nothing else does. Ponder this and we will

be impressed how great is the responsibility of those who have the care and training of children.

Civilization is now hanging in the balance because the children of yesterday and today have been given the wrong ideals; emphasis has been on the material instead of the spiritual; instead of song, they have been given a sword. Can we give the child of tomorrow those things that make for happiness so that he will be a blessing to the world? We can if we teach them to sing and make melody in their hearts.

The beautiful belongs to the ranks of eternal values. Music is an expression of the beautiful and so in training a child to appreciate beauty through musical expression, we pass on to him an inheritance, a permanent possession, which gives him strength and stability for daily living. Only as we teach him music for life, do we succeed in giving the child that permanent possession. Music, above all the arts, offers experiences so rich and varied, that it creates attitudes which are highly constructive and which can be carried into other departments of life.

More and more directors of church music are coming to realize the value of training children for the musical ministry of the church so that they too may have an active part in its services. Training in church music must include the children; truly a "singing church," when it includes its children in an effort to create music that will inspire and stimulate, is a blessing in a community.

Since one of our main objectives in training children's choirs is to give them experience in the fine art of worship, it is of the utmost importance that we afford them opportunities in the experience of worship under conditions controlled by an educative purpose, and that we help them develop sound individual habits of worship and train them to understand, appreciate, and participate in the public worship of the church. Training children is not difficult for we are working in line with a God-given tendency.

This brings us to the main objective back of all junior-choir programs—service in the church, the definite result of all this cultural training for children. Because of regular attendance at rehearsals and services, regular habits are established, such as attending church regularly. This is true not only for the children but for the parents as well, for when the children sing the parents are there. Records are kept of the attendance at church as well as at rehearsal. Children have a great deal of respect for organization, but if the emphasis is on organization only, we shall fail. The main theme of the whole program is service for the church. They learn that the best they have to give is not good enough.

There are three outstanding characteristics in music: rhythm, melody, harmony; these can be paralleled in our service to the church in obedience, loyalty, and consecration. Rhythm is the pulse of music, the life, that which makes it vital, makes it move. In service to the church the children are taught first to be obedient.

Most people experience music through melody, a horizontal line of notes that the ear catches and remembers. Singing a melody is an individual experience; it requires little training but is usually a spontaneous expression on the part of the individual. Loyalty in service is likewise an individual experience, a spontaneous expression from within that is very beautiful and commands the deepest respect from our associates. Loyalty, just as melody, demands our highest and best.

The third characteristic of music, harmony, is a combination of notes sounding at the same time in perfect accord. Harmony is not individualistic but demands group-singing in parts to make it complete. This training gives opportunity for group-singing, most valuable in that it fosters a feeling of brotherhood and unselfishness. One cannot sing in a group unless one is in tune, and if we are to have harmony, each one has to listen to his neighbor and cooperate with the whole group in order to have perfect harmony. In service to the church, if we are to render the highest type of work, we must

consecrate our lives to work in harmony with the whole group, forgetting self, having a common goal and achievement for the highest and best.

With these high ideals for this training, our junior choirs will be a success and a source of blessing in any community which they serve.

Bach Liked French Music

By DR. PAUL DE LAUNAY

A few instances of Bach's interest in the works of French composers

WHILE still a student at the school of St. Michael, Luneburg, Bach began to get acquainted with the music of French composers. Hearing that the Duke of Celle was entertaining in his palace a musical company, famous and composed in the majority of celebrated French artists, little Johann, then hardly 14, did not hesitate to travel on foot the 65 and odd miles between Luneburg and Celle to hear it. The roads were terrible, it is said, full of deep holes, ruts, and mud; yet the child traveled to Celle several times just to listen to those excellent performers. It was then that he found the opportunity to strengthen his taste for the French style of music, then new in that part of the country where he lived. It is said also that young Bach did not seem to be as interested in the compositions as he appeared to be in the skill of the performers: he found in those French performers "a very elegant style which the famous German virtuosos did not have" then and which they copied later on.

But little Johann actually showed a great amount of interest in the works of the French composers and studied, later on, all he could get hold of, with great zeal. Among the old French masters, which we are told Bach liked very much, was Nicolas de Grigny, (1671-1709) organist of the Cathedral of Reims. De Grigny's style was serious and elegant, but of 'subdued elegance.' Among the other organists, Du Mage, organist of St. Quentin, who left a *Livre d'Orgue* dated 1708 (this master was a pupil of the celebrated Louis Marchand, organist to the King), Dandrieu, and scores of others.

Bach studied especially, in the compositions of these French organists, the quality of the melody which was particular to each of them. He did not appear to pay much interest except to the themes and ornaments. He recognized from the first that these artists excelled in creating melodies of a delicate texture, so to speak.

Thus we see him borrowing motives from these French masters. This simply serves to prove that, having read them, he had liked parts of his reading. At least it is a proof of interest and a token of esteem, to adopt, even when revising it, the theme invented by another composer. "Bach transforms willingly the subjects he accepts. Above all, he enlarges them. The tender boughs he has gathered become, when he plants them in his own soil, marvelous and vigorous trees."

So it is that we find in some works of the Master a theme borrowed from Andre Raison, a motive for a fugue from one by Louis Marchand (A). This theme however shows the magic touch of Bach, when he 'transplanted' it in one of the Brandenburg Concertos. The theme of L'Allemande, in the first of the Concerts Royaux of Couperin, (1722) seems to be the one which inspired Bach when writing his Fugue in A-flat, second section of the Well Tempered Clavichord. We do find in the prelude of the first Suite Anglaise a variation of the descending hexachord, so dear in those days to all French clavinists, the theme of which had been copied by one of the pupils of Bach, Krebs. In that collection in manuscript form (Bibliothèque Royale de Berlin) may be seen a quantity of copies of French compositions and themes as well. In the Krebs manuscript there is a Suite en re mineur of

Gaspard Le Roux (B), also a Suite en la majeur of Charles Dieupart. The title of each composition is copied directly in French and not translated into German; so are the various notes to be found off and on. Sebastian had also copied (C) this work by Dieupart. In fact, a reproduction of this copy exists in the Royal Library of Berlin. However it is said that Bach had attributed this work not to Dieupart but to de Grigny, which is a possible error. Finally Bach knew all the works of Louis Marchand. When he went to Dresden (1717) to compete with the French organist, he possessed in memory all the compositions of his rival. Not only the works, but also the style of Marchand, were familiar to him. Numerous German virtuosos who had studied in Paris had spread the French method in their own country.



FRENCH THEMES USED BY BACH

A—Marchand's *La Venitienne*; B—Le Roux' *Gigue*; B-1—Bach's treatment of the theme; C—Dieupart's *Gigue*.

Thus informed by the example and the reports of so many artists, Bach had acquired even the finesse of French technic. The works of Francois Couperin, whom he appreciated and recommended to his pupils, had also served him greatly. Bach employed in his playing most of the forms taught and explained by Couperin. It may be of interest to know that Les Bergeries of Couperin were found in the music album of the second wife of Bach.

At the end of the copy of the two Suites of Dieupart, Bach added a table of ornaments for the use of his son Wilhelm Friedemann and some pupils. In that table he explained to them the full meaning of all those mordents, trills, grace-notes, etc., then in so much use by composers of the period.

We must give full credit to Louis Marchand for his having recognized in Johann Sebastian Bach a giant of the music world and in not hesitating to say so. And as for Bach himself, he greatly admired the French organist & composer and highly praised his skill. Bach adopted consequently the elegance, coquetterie, brilliance and all those delicate qualities which the French clavecinists possessed to the highest degree.

Thanks to his great genius, Bach contrived to possess all these qualities himself and perfected them. The public, that is the better class, had tried for a long time to mimic the French in their manner of living; so it was that in 1687 Christian Thomasius wrote, "French fashions, French food and meals, French furniture, French morals, French sins,

French diseases, are generally well adopted by our people." Frederick the Great was a great admirer of all that was French. So for more than a century we find the Germans willing to adopt French culture. Beginning under the days of Louis XIV and continuing throughout the eighteenth century, German composers depended greatly upon the works of their neighbors across the Rhine and Bach did not hesitate to find his inspiration in many of the works of the organists and composers of Louis XIV.

I have in my possession copies made by me from some of the old manuscripts I saw while in Berlin, many years ago. Herewith are some of the excerpts I copied, which show that Bach admired and esteemed the French composers of his day.

SPECIAL SUMMER COURSES

Facts About Special Courses Offered Organists This Summer

Index of Current Summer Courses

• Herewith is a summary of the summer courses advertised and described in previous pages for the current season:

Grace Leeds Darnell, junior-choir work; New York, June 21 to July 1; March page 50; April 76; May 112.

Guilmant Organ School, organ, choir-work, theory; New York, July 6 to Aug. 6; April page 88; May 100.

Hartford Choir School, choir-work, organ; Hartford, Conn., Aug. 23 to 28; May page 113.

Peabody Conservatory, full course, organ with Dr. Charles M. Courboin; Baltimore, Md., June 21 to July 31; May pages 109, 114.

Pius X School, complete Catholic-liturgy course; New York, July 7 to Aug. 13; May page 101.

Edith E. Sackett, junior-choir work; New York, Sept. 1 to 11; Norfolk, Aug. 2 to 6; April page 77; May 100.

Westminster Choir College, specializing in choir-work, organ lessons with Dr. Alexander McCurdy; East Northfield, July 26 to Aug. 15; May page 99.

Longy School

• Under the direction of Melville Smith the current summer courses will be in two terms, June 21 to July 31, Aug. 2 to Sept. 11. E. Power Biggs will conduct master classes in organ, each class limited to four advanced students, but private lessons will also be available. Longy is also featuring this summer Boris Goldovsky pianist and Wolfe Wolfensohn, leader of the Stradivarius Quartet. In addition to the regular Longy School faculty, the associate faculty, members of the Boston Symphony, will be available for advanced instruction. There will also be classes in solfege and musicianship, and informal concerts by members of the faculty.

Westminster Choir College

• This year Westminster's attention seems to be centered on the direct teachings of Dr. John Finley Williamson who at Northfield Seminary personally gives six hours a week on vocal methods, dealing with all phases of solo and group singing; another six hours a week on conducting, in which the registrants gain personal experience by conducting the class as a choir; and a third course of six hours a week in which the entire class becomes an experimental choir which Dr. Williamson conducts in rehearsing and preparing twelve new numbers for public performance. Private lessons may be had in voice with four members of the Westminster faculty, and in organ with Dr. Alexander McCurdy who also gives a series of lectures on organ accompanying. The foregoing course is for professionals; for young people of highschool and junior college age there will again be the Vocal Camp, "to establish sound habits of vocal technic," with courses in voice, ensemble singing, conducting, and a 'laboratory' in which Dr. Williamson "tests each voice and gives a voice lesson to each member of the group" in the presence of the registrants in the course for professionals. For those who cannot come so far east, Dr. Williamson will give identical courses in Occidental College, Los Angeles, June 28 to July 16.

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Let's Think It Over

How far should a recitalist go in letting his own taste dictate the make-up of his programs? Lieutenant David L. Strauss said some interesting things in his letter to the New York Sun, April 24 issue:

"There was a time when the programing of an American novelty by Messrs. Rodzinski, Koussevitzky, etc., implied at least one thing: that the conductor had recognized sufficient quality in the music to feel it should be heard. A concert-goer like myself knows that the programing of a new American composition today is no indication whatever that the conductor believes in the music. . . . For us to credit our conductors with a belief in the novelties they have jammed onto their programs would be to insult their musical intelligence. If the conductor abstained from playing such compositions in great quantity, and presented a work by an unknown, I would be interested. But when they continue to dish out new works by old failures, the result is known before the concert begins. Frankly, our American public knows full well that it is asking a great deal of credulity to pretend that the next composition by Harris, Barber, Copland, Creston . . . will be worth hearing. These men have had work after work performed, with never a success. In my walk of life, a failure is a failure. These men are ambitious and untiring, but the record shows that they are not composers, as we know the word. They are composers only in that they put notes on paper. They have missed their vocation, as have many men in other walks of life. If these are sweeping statements, need we look far for proof of their correctness?"

The Lieutenant looked through the record of all works played during the past twenty years and found that "there were only two works in that period which had achieved any repetition worthy of the name: Through the Looking Glass and Rhapsody in Blue," by Deems Taylor and George Gershwin. "The public has welcomed them and blessed them, to a certain degree. You can't beat that kind of a test." The Lieutenant continues:

"Taylor and Gershwin possess talent. Not very great, of course, but clearly enough talent to cause people to know their music. The Americans I have mentioned have never demonstrated any; they merely claim the same profession as Taylor and Gershwin. Yet they always find a conductor for their newest labor. Never an audience, always a conductor."

Mr. Oscar Thompson, on the editorial staff of the Sun, performed a service to American music in publishing Lieut. Strauss' letter. However, Mr. Thompson believes that if some unknown composer has something good to present he has a good chance of getting his music performed. I believe there are several dozen young unknown Americans with delightfully interesting orchestral scores, who have done their utmost to find a conductor to give them a hearing, only to meet with promises, never performances. Want me to name some?

I do not try to answer the question with which this began; I only suggest that, for the good of our future, we should perhaps be careful not to perform too many new compositions unless we like them. I do not believe a tailor would offer us a piece of cloth if he did not believe it had standard values.

I do not believe a doctor would prescribe medicines he did not have faith in. Anyway Lieut. Strauss points to the cause of the inordinate conceit of these contemporary note-writers. And shows, as we've always known but perhaps not absorbed, that performance is not the least indication of merit any more than quantity-production is.

—t.s.b.—

"If you don't quit raking president Roosevelt over the coals in your editorials, I am going to transfer my loyalty" away from T.A.O. "Anyhow, what is T.A.O., a political organ or an organ organ?"

It proves we have one reader who still likes Roosevelt. But no, T.A.O. is not a political organ. We hate politics and politicians. We long for the time when they will cease their disastrous persecution of the organ world so that we can come into our own again. If loud mixtures damage the organ, we condemn loud mixtures. If highbrow programs damage the organ, we condemn highbrow programs. If muddy Bourdons kill organ music, we growl against muddy Bourdons.

But we're hoping some one will accept our challenge and attempt to prove that any other cause under the sun has ever done one-tenth as much damage to our organ world as the politicians have done.

I've been making rash statements ever since Mr. Roosevelt, to win his last election, promised to stabilize prices and wages if congress failed to do it. I've said that every issue of the New York Times carried reports of new strikes and increased wages granted to labor unions. Beginning with the issue of April 1, 1943, I checked the Times and kept an accurate record. There were thirty days in April and I have the detailed record of thirty strikes and fifteen wage-increases granted by government puppets independently of those thirty strikes; most of the latter were won merely on threats to strike.

Mr. Roosevelt was right when he said prices and wages should be frozen for duration. It was criminal of him to make even one departure from that ideal. It is criminal to reward one set of traitors with the firing-squad but some other set with more pay. The former would be soldiers on duty twenty-four hours a day, thirty days a month, at fifty dollars a month; shot as traitors if they went on strike during a war. The latter are c.i.o. and a.f.l. members, on duty eight or ten hours a day, six days a week, at fifty or sixty or seventy dollars a week with time-and-a-half for overtime; rewarded with more money if they go on strike during a war.

If any of our readers call that American Justice, they don't talk the kind of English I learned when I went to school.

Or should Americans raise their arms and shout Heel Roosevelt, but never criticize him, just as the "good" Germans so gladly learned to shout Heil Hitler and never criticize him?

The percentage of text space in our May 1943 issue devoted to politics and politicians was one-fourth of one percentum. Because the issue was at the moment fresh in my memory I could compute it accurately in about a half-hour. Rather enjoyed it too, for we're trying to produce a good organ magazine and we like to know how we're doing.

—T.S.B.

Worcester Museum Organ

By MELVILLE SMITH

Clarification of some ideas otherwise misunderstood

• We should regard the Worcester Art Museum organ as essentially a two-manual, Great and Positiv. The Positiv is divided on two manuals for convenience, but full Positiv must be considered as the union of the present Positiv and Recit. Had a part of the Positiv been enclosed, a grave error would have been committed. If I seemed [March T.A.O. p.60] to advocate that the present organ would gain by merely enclosing the Recitativ, nothing was further from my intentions.

I did say, however, that the inclusion, that is, the addition of a Swell Organ would offer an instrument of greater possibilities. Such a Swell would be quite different from the Recit. of the present instrument, which in reality bears no relation to either the Recit. of early French instruments, or the Oberwerk of the German, since it is merely a part of the Positiv in the complete scheme. If the Museum authorities wanted an instrument chiefly devoted to the music of Bach and his predecessors, a genuine Swell Organ was not necessary. I feel that it is a mistake for a Museum to limit itself to one period of art, or of music. But we should be grateful to the donors of the Worcester organ that they have made possible the proper exposition of at least one period.

Mr. Self stresses the fact that it was desired to have an instrument on which early works might be played so as to sound as they did "on the organs for which they were written." My comments on the Swell were intended merely to point out that the inclusion of a Swell Organ in itself would not necessarily militate against such an aim. Of far greater importance is the question of placement. It seems to me a foregone conclusion that these works will never sound as they did on the organs of Bach's time unless the pipes are exposed as freely as possible, the tone unrestricted by impediments of an architectural nature. Furthermore, the distinction between Positiv and Great must be emphasized by the forward placement of the Positiv in relation to the Great. The connoisseur, when listening to organ music, should know not only by tone, but also by the direction and directness with which the sounds arrive to his ear, whether the Great or Positiv is in action. The first step, perhaps, in the decline of the classic organ was taken when Gottfried Silbermann enclosed the Positiv in the main case.

Needless to say, a placement in the main court, perhaps high against the wall opposite the arcade where the console is placed, would have been necessary. The builder of the Worcester organ, I am sure, more than anyone else desired such a placement. We must however quarrel with the authorities who are convinced that a beautiful court is ruined by the location of pipes within sight. On the contrary, it would be immeasurably enhanced.

Since I have played and studied many restored organs in Germany—notable instruments by Schnitzler, Silbermann, and others, as well as the great Clicquot organ at St. Gervais in Paris, and a few untouched ones, such as the Andreas Silbermann in Ebersmunster, Alsace—I believe I have formed a conception of the nature of the so-called classic organ. I would still maintain that music played on these instruments would not sound "as intended" should the pipes be placed above the ceiling.

The tonal scheme of an organ by itself, therefore, or the

absence of a Swell per se, cannot assure us that music will sound "as intended." Only a favorable placement, in addition to the other factors, can give such assurance. In spite of my admiration for the Worcester organ, and a recognition of its many fine qualities, I still experience a feeling of disappointment. The sounds are all there, but they are kept under glass, as it were!

Worcester Museum Recitals

Comments by FREDERIC W. BAILEY

• The setting for an organ in a museum is of course ideal but the recitals have had only fair attendance in spite of publicity and many articles appearing on the front pages of our local papers. While listening to a program one is conscious that the recitalist is finding the limited resources inadequate for the expression he wishes was there. The missing climax that should come fully but comes only moderately is very evident. It is regrettable that to be classic, an organ must be cold and formal. But then I'm of the old school and remember the days when we had our churches filled to the doors for programs by visiting recitalists.

Help the Postoffice

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SERVICE PROGRAMS

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• ROBERT BAKER

*First Presbyterian, Brooklyn

Lenten Vespers

**q. Come let us worship, Palestrina

Handel's Concerto 10

a. "Four Biblical Songs," Dvorak

vo. ar. Achron, Ancient Hebrew Melody

Buxtehude, Rejoice Beloved Christians

"Hear ye the Lord cometh," Buxtehude

off. "O Lord most holy," Franck

svo. "My Jesus," Buxtehude

**q. "Lo my Shepherd is divine," Haydn

Vierne, 1: Prelude; Scherzo; Finale.

b. "Three Serious Songs," Brahms

ho. Busser, Slumber of Infant Jesus

q. "If ye love Me," Tallis

who. "Blessed Damozel," Debussy

**b. "Evening Hymn," Purcell

fo. Handel's Sonata D

q. "Now woods and fields," Bach

t. Four church songs, Wolf

vo. Mozart, Rondo

avo. "Have mercy Lord," Bach

vo. Bach, Arioso

wvo. "Fugue-Canzona-Epilogue," Karg-Elert

Three April Morning Services

*Marcello, I Will Love Thee

Karg-Elert, O Lord Have Mercy

How lovely, Brahms

q. I waited for the Lord, Mendelssohn

s. Close to the heart, Crandell

*Bach, Fugue Gm; O Lord Have Mercy.

From the throne, Stainer

b. Though I speak, Brahms

All in the April evening, Robertson

*Franck, Piece Heroique

Reger, Blessed Is He That Cometh

Fling wide the gates, Stainer

Solitary lieth the city, Gounod

b. At evening hour of calm, Bach

Chorus of 27, with harp and violin for

the vespers. Palm Sunday vespers were built

around "those who greeted Jesus on the first

Palm Sunday," itemized as the two disciples,

widow with two mites, Peter's wife's mother,

Bartimaeus, the children whom Jesus blessed,

Mary & Martha, lad with the lunch; pre-

sumably Scripture readings without music

interludes.

• CPL. CHARLES H. CLARKE

Army Air Force Chapel, Sioux Falls

March Morning Services

*Widor, 2: Adagio

O Bone Jesu, Palestrina

Widor, 2: Allegro

*Karg-Elert, Harmonies du Soir

Stainer, God So Loved the World

Adoremus Te Christe, Palestrina

Bach, If Thou But Suffer God to Guide

*Karg-Elert, Thou Friend of Souls

Jesu Who in sorrow, Bach

Jesu Redeemer of mankind, 13th cent.

Handel, Allegro Vivace

*Mendelssohn, Grave, Adagio.

Glory be to the Father, Palestrina.

If thou but suffer God to guide, Pache

Mendelssohn, Allegro Moderato

Choir rehearsal on Fridays at 10:30 a. m.

These were services for Protestants.

• DR. CLARENCE DICKINSON

Brick Presbyterian, New York

Three April Morning Services

*Whitlock, Have Mercy Upon Me

Behold the Lamb, Handel

Save and keep O Lord, Scheremetieff

Harwood, Spirit of God

*Palestrina, Prayer

O my people, Palestrina

Our Lord Jesus knelt, Swiss

Liszt, For Us Men

*Karg-Elert, All Glory Laud & Honor

Around our way the palm-trees, Faure

Hosanna, ar.Bitgood

Dubois, Hosanna

• ISA McILWRAITH

University of Chattanooga

Lenten & Easter Vespers

Sing we all now, Praetorius

A Legend, Tchaikovsky

Thy bonds O Son of God, Bach

Crucifixus, Bach

And now the Lord to rest is laid, Bach

Rest here in peace, Bach

Now God be praised, Vulpius

Alleluia Christ is risen, Kopolyoff

A Festival Chime, Holst

Rejoice in the Lord, Purcell

• CARL F. MUELLER

*Central Presbyterian, Montclair

Three April Morning Services

*ar.Gillette-j, Nobody Knows

ar.Diton-g, Swing Low

Steal away to Jesus, Negro

Were you there, a.Burleigh-r

Miller-uo, Please Don't Let This Harvest

*Weinberger-h, Bible Poems

Lead me Lord, Harris-t

Welcome dear Redeemer, Franck-g

Harris-a, Finale A

*McKinley-h, All Glory Laud & Honor

Stebbins-o, Spring Song

Dubois-a, Hosannah

The Palms, Faure

Hosanna, ar.Bitgood-h

Fling wide the gates, Stainer

Diggle-g, Festal Procession

Mr. Mueller has junior, highschool, and

senior choirs; he has indicated the publishers

in the usual way.

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February-March-April Anthems

Macfarlane, God is our refuge
 Franck, O Lord most holy
 Martin, Like as a father
 Noble, Fierce was the wild billow
 Brahms, How lovely
 Spohr, As pants the hart
 Stainer, Grieve not the Holy Spirit
 Moore, God so loved the world
 Gounod, Lovely appear
 Stainer, God so loved the world
 Randegger, Save me O God
 Gounod, Zion's ways do languish
 Gounod, Come unto Him
 Gounod, Jesu Word of God
 Dvorak, Blessed Jesu
 Knox, I was glad

• R. DEANE SHURE

Mt. Vernon Place Methodist, Washington

Three April Sundays

*Kramer, Nocturne
 O for a heart to praise, Gibbons
 Anchored by the grace of God, Shure
 q. O be gracious, Mendelssohn
 Heller, Postlude Dm

*God so loved the world, Stainer

m. A Friend to man, McKinney

*Grieg, Springtide

God our Father, Beobide

Now this man, Mendelssohn

q. Lord open our eyes, Sullivan

Schubert, Allegro

*Glory now to Thee, Bach

q. Come O Jesus Savior, Cherubini

Loret, Prayer

*Anchored by the grace of God, Shure

q. Lord in Thy tender mercy, Gluck

Bach, Our Father in Heaven

Complete Morning Service

*Edmundson, All Glory Be to God

Processional, Call to Worship, Carillons,

Hymn, Apostles' Creed, Prayer, Choir Re-

sponse.

The Palms, Faure

All hail the power, Goldsworthy

Responsive Reading, Gloria Patri, Scrip-

ture, Notices, Offering.

Nailed to the Cross, Russell

q. Go not far from me, Zingarelli

Doxology, Hymn, Sermon, Prayer, Hymn,

Benediction, Choral Amen.

Zange, Exultate

• PIETRO A. YON

St. Patrick's Cathedral, New York

Three April High Masses and Vespers

*Franck, Prelude-Fugue-Variations

Thy Kingdom Come Mass, Yon

Veni Domine, Yon

Yon, Toccata G

*Rudnick, Theme & Variations

Ave Regina, Yon

Ave Verum, Tantum ergo, Gretchaninoff

Bossi, Finale

*Asperges, Yon

Mass in C, Lotti

Confitebor, Molitor

**Ave Regina, Yon

Ecce Panis, Tantum ergo, Haller

*In Monte Oliveti, Yon

Ingrediente, Yon

Mass in G, Deschermeier

Improprium, Witt

**Ave Regina, Witt

Panis Angelicus, Baini

Tantum ergo, Yon

The April services were all planned by Mr. Yon though he was able to play only the first Sunday before illness sent him to the hospital; Edward Rivetti, chancel organist for the Cathedral, carried on in Mr. Yon's absence.

World's Proudest Father

• is Bernard R. LaBerge, and no wonder, for twin sons were born to him by his famous wife Claire Coci in the Allen Memorial Hospital, Oberlin, Ohio, May 6, and all four of the LaBerges are doing splendidly, especially Proud Papa. Twin sons, hooray! Bernard Emile and Philippe Raymond are their names. Now Mr. LaBerge really has something to work for! And he's already doing it, double measure. Miss Coci's career is to be continued, with recitals already booked for next winter's tour; she has also been reengaged on the Oberlin faculty where she has been substituting for Arthur Poister who is still technically in the armed forces and under government orders.

Ferdinand Dunkley

• author of The Buoyant Voice, gave a lecture for the Chicago Singing Teachers Guild on buoyancy of voice for singers and speakers; May 10 he presented four of his pupils in an organ program in New Orleans—Margaret Allen, Elise Cambon, Mrs. Robert F. Neal, Mary Louise Shelton.

Dr. David McK. Williams'

• new opera, "Florence Nightingale," was performed under the Composer's direction May 3 with orchestra, in the community house of St. Bartholomew's Church, New York City, with repetitions the next four evenings.

Cantatas & Oratorios

• Moore's "Darkest Hour" was given March 28 by Charles Allen Rebstock, Church of Covenant, Cleveland, Ohio; and April 11, G. Darlington Richards, St. James Church, New York City.

Clement Campbell

• of the Church of the Resurrection, New York, has been appointed to St. Clement's Church, Philadelphia, succeeding Dr. Henry S. Fry who has retired from the profession after a third of a century with St. Clement's.

Portland, Maine

• Choirs of thirteen churches participated May 9 in the annual hymn festival, Cathedral Church of St. Luke, Alfred Brinkler organist.

Gordon Balch Nevin

• was awarded the honorary Mus.Doc. degree by Westminster College, New Wilmington, Pa., at the 89th graduation exercises May 22. Dr. Nevin has been on Westminster's faculty since 1932.

Brahms Festival

• Dean Charles H. Finney of Friends University directed the University orchestra and chorus in a five-day Brahms Festival climaxing May 7 with the "Requiem," orchestra of 43, chorus of 128.

Claude L. Murphree

• of the University of Florida gave an all-Gershwin program April 18, assisted by his piano pupils, including three Preludes for piano, and organ-piano versions of Concerto in F and Rhapsody in Blue. In Jacksonville he gave a recital for the Guild, and in Louisville, Ky., a piano recital and an organ recital for Southern Baptist Theological Seminary.

Oberlin Conservatory

• Climax of the year at Oberlin was Bach's "B-Minor" on Good Friday, Maurice Kessler directing the Conservatory Orchestra, soloists, and Musical Union chorus of 200 voices, with Bruce Davis organist. Concerts for the students during the season included three by the Cleveland Orchestra and recitals by Heifetz, Reginald Stewart, etc. Eleven faculty members also gave recitals, including Claire Coci, Arthur Dann, Harold Haugh, etc. Many Oberlin students gave their graduation recitals during late April and May.

New York City

• St. Philip's Church was consecrated May 1 in elaborate ceremonies celebrating the Church's 125th anniversary and its final payment on the \$18,000. mortgage, which Bishop Tucker said was the first instance of a Negro congregation's being able to clear off its own debts. The organ was reconstructed, modernized, and enlarged by Gustav F. Dohring, of Hillgreen-Lane's New York office. Walter E. Witherspoon is 'minister of music'; Paul C. Bolin, organist of the Church from 1897 to 1942, returned as guest organist.

Cleveland, Ohio

• First Methodist opened its "new Casavant organ" March 24 in recital by Charles Peaker of Toronto. "The present organ replaced the original 1905 organ and additions" of 1914 to 1923 by Votteler-Holtkamp-Sparling, and is a 4-78. Mrs. Thelma Merner Goldsword is organist.

Mary Ann Mathewson's

• manuscript setting of "The Raising of Jairus' Daughter" was included in Howard S. Tussey's special Christmas programs. Says Mr. Tussey: "The work shows a fine talent which I hope will enrich our church music of coming years."

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Past RECITALS

Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month.

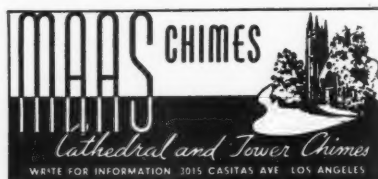
- **CPL. CHARLES H. CLARKE**
Army Air Force Chapel, Sioux Falls
Holy Week Electrophone Recitals
*Bach, Fantasia Gm
Rubinstein, Kamennoi-Ostrow
Karg-Elert, Three Choralpreludes
ar.Coleman, Londonderry Air
Bach, Arioso
Guilmant's Sonata in D
*Liszt, Variations on Crucifixus
Bach, Come Sweet Death
Sowerby, Requiescat in Pace
Bach, Here Yet Awhile
*Mendelssohn, Sonata
Edmundson, Epiphany
Ketelbey, Monastery Garden
Purcell, Trumpet Tune
Weinberger, Four Bible Poems
Karg-Elert, Evening Harmonies
Vierne, Lament
- **PVT. CLARENCE E. HECKLER**
Base Chapel, Langley Field
*Guilmant's Sonata 1
Karg-Elert, Pastel
Bonnet, Elves
Three song transcriptions
Widor, 8: Finale
*Franck, Piece Heroique
Gaul, Ave Maris Stella
Edmundson, Fairest Lord Jesus
Where Cross the Crowded Ways
Schumann, Sketch Df
Tchaikowsky, Andante Pathetique
Yon, Echo
Gigout, Grand Choeur Dialogue
*Franck, Chorale Bm
Bach, Five Choralpreludes
Rachmaninoff, Prelude Csm
Wagner, Good Friday Music
Mulet, Tu Es Petrus
- **EDWIN ARTHUR KRAFT**
St. John's, Youngstown
Purcell, Aria
Bach, Prelude & Fugue G
Christ Lay in Death's
Handel's Concerto 5
Beethoven, Menuette Ef
Elgar's Sonata G
Bossi, Scherzo
Edmundson, Redset
Dethier, Allegro Giocoso
Macfarlane, Spring Song
Lemare, Toccata di Concerto
- **ALFRED C. KUSCHWA**
St. Stephen's, Harrisburg, Pa.
Three of Six Lenten Recitals
*Buxtehude, Prelude-Fugue-Chaconne
Clerambault, Prelude



A JULY COMPOSER: No. 1

Bruce Simonds, Yale University School of Music Faculty, born on a July 5, Bridgeport, Conn.
Two Preludes for professionals.

- Bach, Jesu Priceless Treasure; Fugue Ef.
Foote, Cantilena*
Clokey, Woodland Idyll
F.S.Smith, Son.1: Finale
*Guilmant, Son.4: Allegro Assai
Reger, Benedictus
Franck, Fantaisie A
Russell, Citadel at Quebec*
Ferrata, Nocturne
Becker, Son.2: Finale
*Pearsall, Int. & Fugue
Balakirew, Chanson
Liszt, Weinen Klagen
Beloved Jesus, Crueger
God so loved the world, Moore
Bach, Come Sweet Death
Savior King goes forth, Maunder
Droop sacred Head, Maunder
Mr. Kuschwa's cathedral choir sang the choral numbers. Series included guest recitals by Kenneth Eppler, Hart Giddings, Marion Fern Hackman.
- **FREDERICK C. MAYER**
West Point Cadet Chapel



- Bach, Prelude & Fugue C
Lemmens, Adoration
Clark, Chorus of Angels
Wagner, Parsifal: Chorus of Maidens
Rachmaninoff, Prelude Csm
Rubinstein, Feramors Wedding March

- **JOSEF SCHNELKER**
Museum of Art, Cleveland
Bach, Toccata F
Schumann, Sketch Df
Franck, Chorale Bm
Jepson, Pantomime
James, Andante Cantabile
Vierne's No.4
- **J. HERBERT SPRINGER**
St. Matthew's Lutheran, Hanover
Request Program
Purcell, Trumpet Tune & Air
Handel, Largo
Schubert, Ave Maria
Bach, Jesu Joy of Man's
Toccata & Fugue Dm
McAmis, Dreams*
Mendelssohn, Spring Song
Russell, Bells of St. Anne
Brahms, Lullaby*
Widor, 5: Toccata
Lutheran Composers
Pachelbel, Toccata F
Kuhnau, O Sacred Head
Buxtehude, O Morning Star
Mattheson, Air Em
Bach, Prelude & Fugue Gm
"God's Time is Best," Bach
Bach, Arioso A; Toccata F.

The recitals celebrated the 200th anniversary of the building of the first edifice for St. Matthew's; organ is a 4-236 Austin, to be further enlarged when peace returns.

June Programs

- **DR. ROBERT LEECH BEDELL**
St. Matthew's, Ozone Park, N.Y.
June 6, 8:00
Karg-Elert, Now Thank We All
Widor, 4: Andante Cantabile
Handel, Con. Gm: Allegro
Bach, Lord Hear the Voice
Bedell, Impromptu-Caprice; Canzone;
Danse des Acolytes.
Sullivan, Lost Chord
Brahms, Cradle Song
Mendelssohn, Spinning Song
Schubert, Ave Maria
Daquin, Coucou
Wagner, Meistersinger March
- **WALTER BLODGETT**
Museum of Art, Cleveland
June 6, 13, 20, 27, 5:15
Bach, Prelude & Fugue Bm; Be Thou With Me; Anna Madaglena March
Franck, Pastorale
Jongen, Cantabile; Chorale.
- Paul Whiteman**
• has been appointed director of music for the Blue Network.

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Dr. Leo Sowerby's

• Sonata for Clarinet & Piano has been chosen for publication by the Society for Publication of American Music.

Deems Taylor

• was awarded the Henry Hadley medal May 14 by the National Association for American Composers & Conductors as "performing the greatest service to American music during the season 1942-3." He has been reelected president of AsCap.

Nicolai Loptanikoff

• won the Cleveland Orchestra's \$1000. prize for his Opus Sinfonicum. He was born in Russia in 1903, educated in Leningrad and Helsinki, lived in London for a while, came to America in 1939, lives in New York City and teaches composition in Hartt Musical Foundation, Hartford, Conn. Six works, selected from 150 submitted, were performed for the judges—the plan suggested by Artur Rodzinski.

C. Harold Einecke

Mus.D., Mus.B., F.W.C.C.

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Conductor, Multnomah A-Cappella Choir
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G. Russell Wing

M. S. M.

Organist and Director

First Congregational Church
Long Beach, California

Gloria Bakken

• young pupil of Harry B. Welliver won the organ contest, student division, North Dakota F.M.C. and then went on to win the same in the four-state contests—N.D., S.D., Minn., Mont.

American Conservatory

• Eveline Doeing, Van Dusen pupil, won the S.A.M. contest and accordingly will be presented next season under Bertha Ott management in her debut recital in Kimball Hall, Chicago. May 24 Mr. Van Dusen presented Florence Clausen and Marian Gates in their Master's recitals.

William H. Schuman

• was awarded the Pulitzer prize for his "Secular Cantata No. 2, a Free Song," performed by the Boston Symphony. This is the first time a composer was ever recognized in the Pulitzer awards—given for the best works published or performed each year. Mr. Schuman was born Aug. 4, 1910, in New York City; since 1935 he has taught music in Sarah Lawrence College, Bronxville, N.Y.

Dr. T. Tertius Noble

• retires from St. Thomas Church, New York, June 13, to devote himself to composition etc. He was born May 5, 1867, in Bath, England, studied music with Parratt, J. F. Bridge, C. V. Stanford; was organist of Ely Cathedral from 1892 to 1898, and York Minster 1898 to 1913. He became organist of St. Thomas in 1913. In 1932 St. Thomas dedicated an 18'-high window in the north clerestory to him and the Archbishop of Canterbury conferred on him

the Lambeth Mus.Doc. degree (see April 1932 T.A.O.). His organ music and anthems are known throughout the country. He founded the St. Thomas choir school in 1918.

Hugh McAmis Memorial Service

• W. Richard Weagly, M.S.M., director of music, Brown Memorial Church, Baltimore, gave a memorial service to Hugh McAmis May 12, Sgt. Virgil Fox returning from Bolling Field to play the McAmis Dreams; choral numbers included the two published McAmis anthems, "O Lord support us all the day" and "Benedictus es," Noble's "Souls of the righteous," Tchaikovsky's "How blest are they," Alan Gray's "What are these that glow from afar." Helen Howell, a Fox pupil in Peabody, is taking Mr. Fox's place during his war service. Mr. Weagly is doing his bit by working ten hours a day, six days a week, in a defense plant, all the while keeping his church's music going as best he can; "nothing is too difficult to try." The usual May festival has been abandoned because of financial problems, but in its place Mr. Weagly plans a voice & piano festival the second week in June, devoted to compositions by Charles T. Griffes.

June 8, in Peabody Conservatory, Mr. Weagly directs his Handel Choir's spring concert, using Bach's "Christ Lay in Bonds of Death," Elgar's "Psalm 48," V. Williams' "Toward the unknown region."

S. Lewis Elmer

• long on the council of the American Guild of Organists has been nominated and is thereby elected warden of the Guild.

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Nita Akin

• closed her church-music season with the annual lily processional service given twice on the morning of April 25, and Massenet's "Mary Magdalene" for the evening musicale, choir of 50, processional of 150 each carrying a pot of lilies—"when the processional is over the whole chancel and choirloft become a solid mass of lilies; it is really very beautiful." May 2 Dr. Akin gave the opening recital on the organ in First Methodist, Midland, Texas, arriving several days in advance to give lessons to a few local organists. May 9 she gave a special mother's-day recital, honoring the mothers of the men stationed at Shepperd Field.

Rhode Island A. G. O.

• gave a 'Guild School' on six evenings of late April and early May, in St. Stephen's parish house, Providence, on choral conducting, anthems, junior choirs, registration, organ repertoire, organ construction, and plainsong, by seven members of the chapter, at a small fee for the public and smaller for members. An excellent idea worth adopting in all chapters.

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Edward M. Read, deceased, of St. Louis, born July 25, Colchester, Vt., died July 16, 1936.
Twenty compositions for amateurs.

Aubrey De Wolfe Herbert

• died April 20 in the hospital, Mineola, N.Y., after a long illness, aged 70. He was organist of St. Paul's Episcopal, New York, for almost forty years. He is survived by his widow and four children.

Albert Stoessel

• died with dramatic suddenness May 12 while conducting a small orchestra in the auditorium of the American Academy of Arts & Letters, New York; members of his orchestra carried him to an anteroom, thinking he had only fainted, but when a doctor hurried up from the audience, Mr. Stoessel was already dead. He was born Oct. 11, 1894, in St. Louis, Mo., studied music chiefly in Berlin, toured as violinist in 1921, was head of the music department of New York University from 1923 to 1930; since 1922 he was conductor of the New York Oratorio Society and music director of Chautauqua Institute; since 1925, conductor of the Worcester Music Festival; since 1930 head of the opera and orchestra departments of Juilliard Graduate School, New York. During the first world war he was band leader, later appointed head of the bandmaster's school at general headquarters in France. He is survived by his widow and two sons.

C. C. White

• known among innumerable friends in the organ world as Cliff White died suddenly in Hagerstown, Md., though evidently in good health up to the day of his death. For a decade or so he was an organ salesman with offices in New York or Philadelphia, representing Aeolian-Skinner for some years, but lately associated with Moller. "He was a gentleman in all his dealings and a clean fighter in competition; he had the knack of making friends and keeping them. His cheerful manner made it a pleasure to be in his company. He was the type of man the organ industry can ill afford to lose," says G. Donald Harrison.

We Got It, Thanks

• T.A.O. asked its readers to furnish the identities of the organists in that group photograph made thirty years ago by Mr. Ives. There were 65, most of them famous. Our hearty thanks to S. Lewis Elmer for providing the complete data; we hope to give it to all our readers one of these days. —Ed.

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Dr. Maitland's Broadcasts

Sept. 27, 1942 — March 28, 1943

• Dr. Rollo F. Maitland of Philadelphia gave a series of 26 Sunday broadcasts "from the C.B.S. frequency-modulation station W69PH in Philadelphia" which discontinued the programs for lack of time when all the f-m stations in Philadelphia pooled their time as a war measure. The organ is a 5r Wurlitzer—Tibia, Concert Flute, Salicional, Trumpet, Vox. "The voicing was unusually good and I was able to get some rather surprisingly good ensemble effects, judging by comments received." Each program ended with an improvisation on a hymntune. A few representative programs:

*Bach, Toccata & Fugue Dm
Martin, Evensong
Schumann, Sketch Df
Guilmant, Marche Religieuse
*Franck, Chorale 3
Wolstenholme, Question & Answer
Foote, Nocturne
Elgar, Pomp & Circumstance
*Bach, Passacaglia
Williams, Rhosymedre
Russell, Bells of St. Anne
Mendelssohn, Spinning Song

Dr. Maitland used a surprisingly fine grade of repertoire for the purpose, with special emphasis on music that appeals. No adequate summary is available but here are some of the better bits of concert music, selected at random.

Rogers, Suite 1: Intermezzo
Nevin, Will o' the Wisp
Cadman, Legend
Lemmens, Allegretto
Stoughton, Dreams
Kinder, Caprice
Yon, Gesu Bambino
Banks, Beyond the Aurora
Bonnet, Elfes
Faulkes, Concert Overture Ef
Kinder, Serenade
Macfarlane, Scotch Fantasia
Hollins, Concert Rondo
Parker, Allegretto
Bonnet, Concert Variations
Nash, Water-Sprites
Guilmant, Scherzo F

Dr. Maitland included the following compositions by himself or his daughter:

Marche aux Flambeaux
Vesper Dream
Concert Overture

It is to be regretted that programs such as these over the radio, so valuable for the whole organ world, have had to fall victim to the war.

Dr. Clarence Dickinson's

• Lenten musicales in the Brick Church, New York:

Mendelssohn, Elijah; St. Paul.
Verdi, Requiem
Parker, Hora Novissima
Bach, St. Matthew
Stainer, Crucifixion

Students in the School of Sacred Music, New York, gave an organ program on settings from Lutheran liturgy, ancient and modern:

Bach, Kyrie, Gloria in Excelsis, Credo,
Lord's Prayer, Adorn Thyself, Sanctus,
Agnus Dei.

Reger, Kyrie, Gloria in Excelsis
Karg-Elert, Creed
Huber, Sanctus
Reger, Benedictus
Karg-Elert, Agnus Dei
Reger, How Brightly Shines

Robert Elmore

• in Holy Trinity, Philadelphia, gave Moore's "Darkest Hour," Sowerby's "Forsaken of Man," and Bach's "St. Luke Passion," for his Lenten musicales, in spite of being limited to a double quartet; on Good Friday for the three-hour service he gave Haydn's "Passion."

He had recordings made of his choir's

singing of Ireland's "Te Deum" and an "Elijah" excerpt and surprised his choir with them at the next rehearsal. The records, says Mr. Elmore, turned out very good but "show up some weak spots much better than all the talking and explaining I could do ever would."

The 3m Aeolian organ formerly in the residence of F. W. Gurney in Long Island has been installed in Mr. Elmore's home in Wayne, Penna.

Dr. Harvey B. Gaul's

• Lenten program in Calvary Episcopal, Pittsburgh, included recitals by five guest organists and—

Rheinberger, Stabat Mater
Dubois, Seven Last Words
Stainer, Crucifixion
Moore, Darkest Hour
Handel, Messiah
Rossini, Stabat Mater
Bach, St. Matthew
Brahms, Requiem

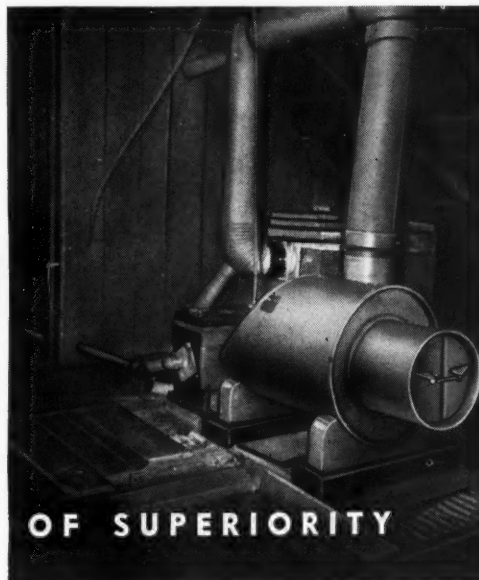
Sonata for Sermon

• Instead of a sermon for the March 21 evening service in St. Paul's Church, Toronto, Jongen's Sonata Eroica was played by Maitland Farmer, organist of St. Paul's, and the Toronto Star gave the event a 10" review.

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FEATURE



The following excerpts from an unsolicited letter from Mr. Richard Geiser of Seattle, Washington, who installed a Spencer ORGOBLO in his residence, proves the simplicity, quiet operation, and satisfactory service given by all ORGOBLOS, large and small.

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Any Composers in Army?

• Can any readers tell us who among composers of organ music are now in the armed forces? E. Power Biggs proposed a program of their music, but T.A.O. could not furnish any names other than Hugh McAmis and Arthur Poister. Anybody help?

Corrections

• On December 1942 p.331, first column, Mr. Whitworth was not saying the 16' and 4' Swell couplers were a necessity but only that the 4' was. And it was the Sheffield Cathedral organ to which he was referring on p.333, column 1, line 26. Thanks to him for enabling us to get these things exactly right.

Charles H. Finney

A.B., MUS.M., F.A.G.O.

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Dr. Francis W. Snow

Dr. Francis W. Snow

American Composers: Sketch No. 57

• Mr. Snow was born July 16, 1890, in South Deerfield, Mass., finished highschool in Greenfield, and graduated from the New England Conservatory in 1912; in addition to his teachers in the Conservatory he studied organ with Clarence Eddy, theory with Arthur Shepherd.

His first position was All Souls, Greenfield, 1904, followed by Second Church in Boston 1910, Church of Advent, Boston, 1917, and Trinity Church, Boston, since 1922, where he plays a 4-112 Skinner installed in 1926 and directs a boychoir in five rehearsals a week. He also directs St. Ann's Choir of women's voices and is professor of organ in the College of Music of Boston University. In 1934 Boston University gave him his Mus.Doc. degree.

He married Virginia Stockney in 1914 and they have two children, one daughter studying flute. His special diversion is cabinet-making.

Published organ works:

Angelus
Dies Irae
Invocation
Meditation
Prelude
Scherzo
Toccata on Jesus Christ is Risen
Toccata
Vigili et Sancti

The Easter Toccata is a best-seller and Mr. Snow's favorites are that and the set of five, Prelude-Angelus-Meditation-Scherzo-Toccata; all are published by B. F. Wood Co. Again, if these columns must admit the truth, the practical quality of Mr. Snow's compositions recently reviewed is responsible for this sketch.

Herbert F. Ellingford

• retired April 30 as city organist of Liverpool, England; he was appointed concert organist of St. George's Hall in 1913 and gave some 1500 recitals there. W. T. Best was the first and held the position 39 years; A. L. Peace followed, 15 years; and now Mr. Ellingford has completed 30 years of service.

Louise C. Titcomb

• has been appointed to the First Presbyterian, Auburn, N.Y. For ten years she was organist of First Methodist, Ithaca, and recently of Park Church, Elmira, substituting for DeWitt K. Botts; Mr. Botts has been released from military service to work in a defense plant in Elmira and has resumed his Park Church duties.

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He's In the Army Now

• "I'm a precision grinder in the propeller plant 'way out in the fields of Jersey; always put in a 68-hour week." Who? One of New York's organists who never did manual work in his life; in fact was, for many years, retired for a virtual life of ease. He's in the army now just as truly as any of the younger inducted men of draft age. Hats off, gentlemen.

"Well, I have a spot of navigation to get out of the way; after all, many a life depends upon expert navigation. After only five weeks of this stuff they have me—me, an organist!—doing spins, stalls, and spirals all over the blue North Dakota sky, solo at that! At times it's fun—as much fun as making war ever is. . . . What a sloppy letter but I can't give aid & comfort to the enemy by taking time to do it over."—HARRY B. WELLIVER, head of organ department, State Teachers College Minot, N.D.

"Yesterday was one of the most educational days I have ever spent," wrote Paul Swann, formerly of the First Baptist, Decatur, Ill., now with the coast guard, Long Island, N.Y. He probably hopes he can stay in L.I. for a long time, as it gives him opportunity to visit the Sunday services in New York City. The "yesterday" to which the Commodore (you can call him that, though the c.g. doesn't) referred was May 9 when he and T.S.B. heard parts of the 11:00 services in St. Thomas, St. Patrick's Cathedral, and St. Bartholomew's, and the complete Negro-spirituals annual service by George Kemmer in St. George's, afterwards being guests of the Wm. A. Goldsworthys when Mr. & Mrs. Kemmer and the Carl F. Muelers were also guests. Incidentally, the Commodore is well over 6' and is enjoying his work with the c.g.

"My address is now the Army Music School, Fort Myer, Va. One graduates as a warrant officer (bandmaster). Considering that although some 1200 took the entrance examination and only 75 could be chosen, I'm really lucky."—CPL. RICHARD I. PURVIS.

"Since February I have been at officers school for medical administration, and it's been plenty tough. I haven't any idea where I shall be sent when I graduate. . . . I am rather interested in foreign service but my family will have a fit if I go soon, as my brother has been in North Africa since the start and two sons to worry about would be too much for Mother. We have so little time that I don't know when I can write again, but I hope it will be Lt. Rodgers the next time."—SGT. JOHN I. RODGERS.

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"By the time you read this I'll be a corporal, teaching radio compass to the boys at Sioux Falls. I was graduated March 29 and made an instructor (only one out of 600 in my class) that same afternoon. Next day I was appointed post organist and learned that is the primary reason for my being kept here. . . . Easter morning my 75-voice choir sang the "Hallelujah Chorus." Our Organ never materialized so I talked the Colonel into renting a Hammond for the Easter service. I am planning Sunday afternoon outdoor vespers of organ music and think they will be well attended, as the boys seem to like good music."—PVT. CHARLES H. CLARKE, Army Air Forces, Sioux Falls, S.D.

Melville Smith

• has been appointed acting organist for the twelve-week summer session of Mount Holyoke College, choir of 100 women's voices.

E. Power Biggs

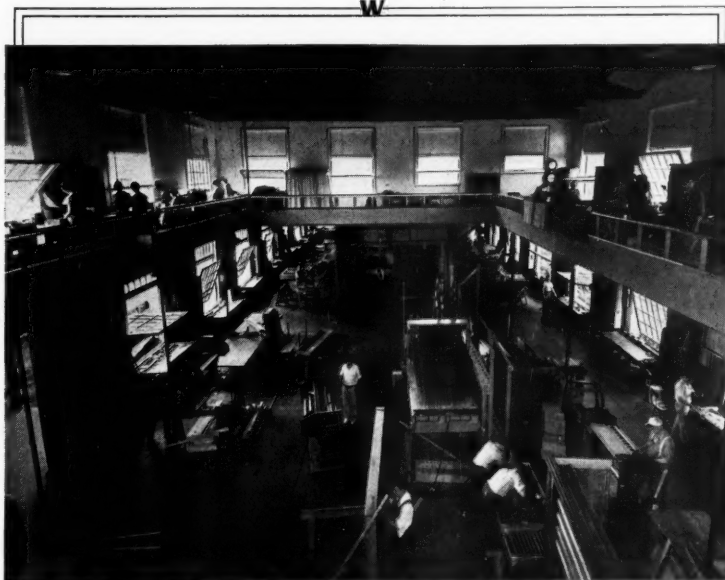
• was guest soloist in the current Bethlehem Bach festival, playing on Saturday at 11:00 a.m. Bach's Passacaglia and four choral-preludes, A Mighty Fortress, Sleepers Wake, In Dulci Jubilo, Rejoice Greatly. James Friskin an hour earlier gave a piano program, playing the Aria With Thirty Variations.

Ferdinand Dunkley

• has issued by photostatic process a 3-part song for women's voices, "Flower Mart," 5 pages, unaccompanied. In print he has one organ piece and five transcriptions, eight anthems, six secular choruses, three church and four secular songs, and his book, The Buoyant Voice.

Pietro Yon

• is recovering nicely at the moment after his severe attack of April 9, though it is still impossible to predict when he can leave the hospital.



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R—RANK: A set of pipes.
S—STOP: Console mechanism controlling Voices, Borrowers, extensions, etc.
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DIVISIONS
A—Accompaniment h—harmonic
B—Bombarde hc—high C*
C—Choir l—languid
D—Antiphonal m—metal
E—Echo m—mouth-width
F—Fanfare mc—middle C*
G—Great o—open
H—Harmonic pf—prepared for
I—Celestial r—reeds
L—Solo rs—repeat stroke
N—String s—scale
O—Orchestral s—sharp
P—Pedal s—spotted metal
R—Gregorian s—stopped
S—Swell sb—stopped bass
T—Trombone ss—single stroke
U—Unaccompanied t—tapered to
V—Positive t—tin
Y—Sanctuary t—triple
VARIOUS tc—tenor C*
b—bars u—cut-up
b—bearded uc—upper C*
h—brass unx—unexpressive
bc—bottom C* w—wind-pressure
c—copper w—wood
cc—cylinders wm—wood & met.
cc—cres. chamber z—zinc
d—double "—wind pressure
f—flat "—diam. of pipe
fr—free reed "—pitch of lowest
h—halving on pipe in the rank

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46-42—46-scale at mouth, 42 at top.
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2/9m—Mouth-width covers 2/9th of circumference of pipe.
1/4u—Mouth cut-up is 1/4th.
17h—Scaled to halve on the 17th note.
Dynamics indicated from ppp to fff.
Order in which details are listed: Dynamic strength, wind-pressure, scale, details, number of pipes.
b, t, m, u, h refer to any specified notes in the bottom, tenor, middle, upper, and high octaves of the keyboard; top c is still above the high octave but need not be considered here; each octave begins on C and ends on B.
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